Subcatch:

Guideline and Delivery Specifications
Subtitles for the Deaf and Hard of Hearing (SDH)

This document contains the guidelines with which subtitles for the deaf and hard of hearing must comply in order to be placed in Subcatch. Subcatch reserves the right to deny subtitle files that do not comply with the requirements.

1. Goal

Aim to convey as completely as possible the sounds in a film that would otherwise be missed by a viewer with an auditory impairment.

Subtitles for the deaf and hard of hearing (SDH) make films accessible to people with an auditory impairment. The subtitles show the dialogue, complemented with speaker identification, manner of speaking, relevant sounds and music descriptions. Because of this extra information, it becomes much easier to understand the plot.

2. Technical settings and rules

- Reading speed: average of 12 character per second (exception outliers to 17/18 CPS)
- Maximum of 2 lines of subtitles
- 40 characters per line (max. 44)
- Minimum subtitle duration: 1 second
- Maximum subtitle duration: 6 seconds
- Interval: 2-4 frames

Reply dash (-)
Always on a separate line.

<div align="center">

Did you have text in that series?
-Yes, a few sentences.

</div>

Do not use sequence dots or linking dots (…)
When a sentence is divided over several subtitles, we do not indicate this with dots.
This means you don't have to use three dots (sequence dots) at the end of the first subtitle. The following subtitle does not have to start with three dots (linking dots) either.

When a sentence is unfinished, we do use three dots.

<div align="center">

Have you talked to him?
-Yes, but it was unclear to me

whether he is available that day.
-But I…

</div>

Spaces
Don't use spaces after a reply dash or before punctuation (question mark or dots).

Text alignment
Centre all text, even if information appears on the screen.

3. Spotting

In-point
Subtitles appear just before the speaker starts talking (about 4 frames before).

Out-point
Subtitles disappear after the speaker has finished talking. To give the viewer enough time to read the subtitle, you can let the subtitle run for a little longer (max. 1.5 seconds).

Shot changes
Consider shot changes where possible, but audio is leading. We spot the subtitles in the shot in which they belong as much as possible.

4. What should be subtitled?

All dialogues are subtitled. Summarise and shorten as little as possible, unless reading speed threatens to exceed 18 CPS. In addition, all important background sounds and sound effects (music, laughter, speaker identification) should be subtitled.

Keep in mind the following order of priority:

1. Dialogue
2. Speaker identification and manner of speaking (additional descriptions)
3. Relevant background sounds
4. (Background)music

All sounds, music and speaker identifications are written in capitals.

4.1 Dialogue

The objective is to represent as much as possible of what is being said. However, it is also important to consider the readability of the subtitles.

In concrete terms, this means that you cannot unnecessarily simplify the text in the subtitles or omit important information. It is allowed to omit repetitions or to change 'crooked' sentences (e.g. if a speaker is mistaken), since poor language makes readability of subtitles more difficult.

For drama productions, hesitation / stagger / shouting in the dialogue can be important to understand the interaction between characters. Contrary to what is common in translating subtitles, we can convey this as long as it adds information for the deaf and hard of hearing:

Eh... yes... eh... of course.

Noooo!

4.2 Speaker identification

We don't use colours in the subtitles, so speaker identification is required to clarify who is speaking (when this can't be seen on screen).

- Display the name (or description), clearly but as short as possible, followed by a colon.
- Always use speaker identification when a character starts speaking off-screen.
- When a character is speaking and continues to speak off-screen, only mention this when the images can cause confusion.

Use capital letters for speaker identifications.
To indicate the voice over, you can use VO:

VO: Once upon a time…

POLICE OFFICER: We are here today
to discuss the new city project.

WOMAN: Watch out!

PATRICK CONTINUES: I'll be right there.

Additional descriptions

Additional descriptions indicate how something is said: e.g. whispering, unintelligible etc.

Use capital letters for this.

EMMA SIGHS DEEPLY:
All good things come to an end.

4.3 Sounds

Relevant (background) sounds are described on a separate line. We make these descriptions as active as possible: e.g. a telephone rings, a sheep bleats, street sounds.

The manner of describing depends on the context. When the setting is already clearly thrilling (scared facial expressions, dark space etc.) it is unnecessary to add a description such as THRILLING MUSIC.

Use capital letters for sounds.

<div align="center">

PING
What was that?

</div>

4.4 Music and lyrics

If the composer and/or performer are known, mention them with the title of the piece of music. In other cases, or when the name of the composer and/or performer are not relevant, give an impression of the music through a short description. Use capital letters for this.

The maximum subtitle duration does not apply to music descriptions.
Music descriptions can remain on screen until they are no longer relevant.

<div align="center">

OMINOUS MUSIC

</div>

Lyrics should be subtitled as long as they don't overlap with dialogue. Every subtitle containing lyrics should have a musical note at the beginning and end of the subtitle. Use a space between the musical note and the text. Punctuation is usually not necessary.

<div align="center">

♪ So all that's left is the proof
that love's not only blind but deaf ♪

</div>

5. Technical specifications

The following files must be delivered:

- <u>Audio of the film</u>
  Final audio mix .wav files stereo or 5.1 (continuous)
  For all audio files the following applies: bitrate 24 bit, sample rate 48kHz.

- <u>Subtitles for the deaf and hard of hearing (SDH)</u>
  Format: SRT (UTF-8, please make sure musical notes are displayed correctly)
  Start: FFOA (continuous)

NB: In order for the subtitles to automatically synchronise with the film, an audio hash is created from the soundtrack of the film. The actual soundtrack is not offered in the app. Only a fingerprint hash and encoded subtitles are offered to the end user. It is not possible to read the subtitles without watching the film itself.

6. Metadata

In order to have your production placed in the Subcatch app and on the website subcatch.nl the following metadata must be supplied per film:

- Title
- Release date
- Genre
- Length (in minutes)
- Language
- MPAA rating
- Director
- Cast
- Film poster (jpeg high resolution)
- Stills (jpeg high resolution)

NB In case the metadata can be found on filmdepot.nl you don't have to deliver these by email.

7. Delivery

The materials for films should be delivered at least 3 business days before the premiere date.

Please send all materials to info@savt.nl.

Stichting Audiovisuele Toegankelijkheid
Korte Bergweg 9A
1261 ZA Blaricum

T. +31 35 208 55 24
info@savt.nl
www.savt.nl

IBAN: NL91ABNA0809672472
BIC: ABNANL2A
BTW: NL858251620B01
KvK: 70308756